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examples will give you a good idea of the kind of illustrations required by a daily newspaper. An examination, in addition, of The New York Herald, The World, The Sun, The Boston Globe, The Chicago News, The Chicago Herald, The Louisville Courier Journal, The St. Paul Pioneer Press, and The San Francisco Chronicle, will give further hints as to the kind of drawings needed by the newspapers. Many of the illustrations sent out with the plate matter supplied to the country newspaper, in thousands of little towns throughout our eastern seaboard, by the American Press Association, are of excellent quality.

The kind of work to be done may be classed under four heads: (1) Portraits, mostly made by copying, in outline, and with comparatively little shading, photographs and wood-cuts in foreign periodicals; (2) "Comics," chiefly caricatures; (3) Landscape and architectural drawing; (4) Illustrations of stories and passing events.

For caricature or other humorous work, of course special bent is requisite. It would be more than useless for one who is not moved by the spirit of fun, who does not look at life under its comic aspects, to take up this phase of designing and attempt to cultivate it. In it a sense of humor and the ability continually to originate ideas count for more than clever technic. Simple drawings are more marketable than highly finished ones, and I strongly recommend the tyro to draw in outline only for newspaper work. If the reader have access to the libraries where he may see copies of The Fliegende Blätter, Kladderadatsch, Le Petit Journal Pour Rire, and La Caricature, he will find in their columns caricatures where action and expression are delineated by outlines to an extent that will surprise him.

Sometimes within the space of a square inch there will be more force, more meaning, more sense, than could be found on the front pages (in a space some twelve by sixteen inches) of the late New York Daily Graphic. Caron D'Aché is a French humorist whose drawings are as clever as those of Busch, the celebrated German illustrator. His drawings are from time to time reprinted in Life and in the back pages of some of our monthlies. We have never had any one in America who could work in outline to compare with either of these men in humorous work. The nearest approach to them is L. Hopkins, whose work appeared in several of our periodicals between 1870 and 1880. He wrote and illustrated the "Comic History of America," the title of which was not a misnomer.

The leading illustrated magazines are full of work by Joseph Pennell, Harry Fenn, Julian Rix, H. F. Farney, Birch, Frederic Remington, Alfred Graham and a host of young men whose work is more or less worthy of emulation. A careful study of the illustrations in a magazine, which will cost you thirty-five cents, will give you an exact idea of what publishers require; if it does not, nothing I could write would do so. I would, however, point out the fact that these drawings are greatly reduced in reproduction. The originals are generally made eight times as large as the illustrations, the lines thus being four times as far apart as they are when printed in the magazines. This is a point upon which I cannot dwell too strongly. You should never lose sight of the fact that I should like—but I fear that the editor would object—to run the legend in bold-face type around the four sides of every page devoted to these articles: "*Make your lines much farther apart than they appear in the illustrations you see here! Make them more open and heavier than you find them in any of the magazines!*"

In illustrating stories or passing events you need much knowledge and experience. As a rule, photographs or other aids of the kind will be of little service to you. The most aid you can hope for from the latter is a hurriedly made sketch of the fire, shipwreck, riot, public meeting or political procession, as the case may be, which you must elaborate and work out. If it is a story you have to illustrate, you can depend on nothing but your own knowledge and invention, assisted perhaps by some such friendly model as your mother, sister or brother. In this sort of work a novice has little chance.

Getting employment on a newspaper or periodical of any kind as an illustrator is, to a great degree, a matter of chance. Thomas may submit to-day to The Daily Gossip some very good examples of work. The paper, however, has its artist, to whom a salary is paid, and cannot afford to employ an outsider. "Your work is very good," the editor says, "but our own artist is able to make all the illustrations we can use. Good day, sir."

In a month or two the regular artist may leave his

position for one in a larger city, and The Gossip is left without an illustrator. Richard hears of this and applies for the position. The specimens he brings may be much inferior to those Thomas had brought, but the editor is now in urgent need of a man, and so Richard is engaged.

Henry may have had a good art education, have studied in the art schools, and he draws well from the cast and from life, but he is not practical. He has not the slightest idea of how a photo-engraved plate is made; he has not taken the pains to inform himself as to the kind of drawing used for engraving and printing in a daily newspaper. He applies for employment. The editor says, "Your work is very artistic, Mr. Henry; this little drawing is as delicate as an etching" ("connoisseurs" are always comparing drawings with etchings, you know); "I will call the foreman of our photo-engraving department." Mr. Zinc comes in, looks over the work, but declares there is not a single drawing in the lot which could be engraved. "These shadows would clog," he says, "that outline would break, these outlines in the background would not come up at all, these lines would come out rotten," and so on.

Jack, however, is of a practical turn of mind. While he has never attended an art school he has a decided taste for drawing, and he has a way of taking things in at a glance. He sees by the illustrations in newspapers and magazines just what is required of an illustrator. He sets to work with the intention of imitating what he sees, and when his drawings are shown to Mr. Zinc they appear to the latter like the usual work he has to engrave. Mr. Zinc informs the editor that the drawings are available, and Jack obtains employment.

There is one piece of advice especially that I would give those who contemplate submitting their work to an editor. Never submit work which you have to apologize for; if you have not your best work on hand wait until you can produce it. Do not show an editor a drawing with the excuse, "Oh, that was something I did over a year ago; I can do better than that now." Or, "I did this in a great hurry; I could do much better if I had had the time."

I would remind you too that a drawing is twice as valuable to a newspaper if it illustrates a recent event. In order to succeed as a newspaper illustrator or to prepare yourself to be a special artist it is advisable for you to become acquainted with the leading newspapers throughout the country and to find out the particular line in which each caters to its readers. Do not send a sketch of a prize fight to a religious journal nor a drawing of a large public dinner given to a Republican candidate, to the Democratic organ. If there is an important baseball game played in your town make a sketch of the players and the grounds and send it to a newspaper of which sporting sketches are a feature. If the team from the neighboring city is victorious send your sketch to a paper in that place. If a new building is about to be completed in your city make a sketch of it and send it to some paper in the metropolis of your State. If it is a church, send it to a journal which makes a religious intelligence a specialty. If a millionaire dies, procure his photograph, make a drawing of it and send this to the paper in your State which most publishes the portraits of public men.

It is well to be a little in advance of time with your drawings. If a political caucus is about to nominate a candidate for some public office, procure portraits of two or three of the men most likely to be nominated, make drawings of these and send them to a newspaper of the same political party, so that it may have the portraits ready for publication the moment it receives a telegram naming the successful candidate. A little experience in sending drawings around and having them refused will soon indicate to you the right course to take in submitting work. Always send postage for the return of your work, or, better still, an addressed envelope. Do not write the editor a long letter explaining to him who you are or what is your ambition; merely give him some information as to the news value of the sketch, as to who or what it is meant to represent, and ask him to return it if not available. Here is a sample of the wrong kind of letter to send, and such as is every day received by newspaper editors.

MR. EDITOR: I am a young man engaged at present in the grocery business, but I do not like it. I have to drive around in the cart so much that it is very hard on my health in winter, as I am not strong. I had thought of studying for the law, but as I have not had much of an education, I think that would take too long. I am poor, besides, and have to earn my own living. My father

is dead, and my mother has a large family, mostly girls, to take care of. I think I would like to become an artist. I had thought of becoming a portrait painter, but do not think there is an opening for one in this town, and so I am thinking of becoming a newspaper illustrator. I write this to get your opinion of my work, and I want to know whether you think it would pay me to leave the grocery business?

When I went to school I did some drawing from copies. We had drawing lessons twice a week, and my teacher thought I had a good deal of talent. I painted a horse on the wall of a livery stable here, and everybody thought it was very good, only the horse's legs did not look right and its ears were too long. This was some time ago, and I think I could do better now. I send you some pencil drawings. One is our cat, asleep; another is an imaginary scene in Africa and the third is a copy from a painting of my grandmother. She is now dead. There is a photographic artist who will take me into his studio if you do not want me, but he will only give me \$2.00 a week and my board. I would rather go to you if you can take me. Please answer quickly.

Very truly yours,

BENJAMIN FRANKLIN BANGS.

Here is a specimen of a sensible letter.

DEAR SIR: The Y. M. C. A. of our town will dedicate their new building next week. I send you a sketch of the exterior, the stairways, the reading-room and the gymnasium, thinking that you can perhaps use them. The Secretary's name is John Jones; his address is 100 Broad Street. He will give you further information about the building.

If my drawings are not available please return them at your earliest convenience. Enclosed are stamps for the purpose. If you do not think the drawing newsworthy enough, but find the character of it suitable for reproduction in your journal, kindly tell me whether or not it would be worth while for me to send you other drawings of different subjects.

Yours truly,

JOHN SMITH.

I trust the above hints will set some of my readers who wish to find employment upon the right track.

ERNEST KNAUFFT.

China Painting.

ROYAL WORCESTER DECORATION.

AT a certain popular china firing establishment, when all the confusion of the Christmas rush was at its height, great excitement was caused by the anxious and repeated inquiries of one agitated customer for her missing pin tray. Pin trays innumerable were to be seen and heard of—pin trays issuing from the kiln, waiting their turn for the kiln or at that moment reposing in its glowing, white-hot depths; but this particular precious one was not of them. Attendants fly to and fro and search in vain; the firer asks the unhappy artist to describe it, and the reply is: "It had three pink carnations on it and one yellow one, and the ground was just 'Royal Worcester,' you know." A "Royal Worcester" ground and "Royal Worcester" decoration in general are terms which sometimes seem to convey to the uninitiated ear confusion alone.

To some, the whole scope of the term is centred in the beautiful velvety *ground*, white or cream color in tone, frequently laid over the entire surface of vase or plate, *fired* to fix it thoroughly upon the glaze of the ware and afterward decorated in any preferred style, but with the usual La Croix colors, which do not, however, glaze in firing as they would without the velvet grounding beneath them; a matt or "Worcester" effect is thus obtained without the use of regular matt colors. The amateurs who work in this way are frequently surprised to find that what they call Royal Worcester painting may be executed in any other color than the white or creamy ground with which they are familiar; yet the list of the gouache or matt colors is constantly increasing in our American markets, and already comprises a supply of beautiful tones, in variety to compare favorably with the ordinary lists of French, English or German glaze colors.

The finest effects are produced by the use of these matt colors upon the beautiful Belleek ware from Trenton, N. J., its exquisite delicacy and soft creamy tint making a charming combination with the soft, dull surface and rich tone of the colors.

Matt colors should be mixed with fat oil and turpentine—after the usual fashion of powder colors—the color should be ground a long time with a glass muller until it takes the form of a velvety paste, when it may be diluted with tinting or lavender oil or with turpentine, and used in washes as delicate or as heavy as desired.

It has been said that these colors should always be laid with heavy washes and that if a light tone of any color be desired it should be obtained by mixing with matt white; my experience has proved this practice to



be quite unnecessary, and an examination of the imported Worcester will show delicate effects obtained by very thin washes of color evidently undiluted with white. The sombre effect of twilight landscape may be beautifully rendered in these colors.

Decorative work in the Royal Worcester style is usually of the conventional type and is almost invariably accompanied by outline or other embellishment in paste, to raise the lines of gold. The lotus, with its many-colored leaves and their branching veins, gives an excellent subject for this work; the begonia and many others of our own plants are also good.

A Royal Worcester ground is considered unsuitable for practical table use, as it is said to show spots from food placed upon plates and dishes. "Gloss ivory," sometimes called "half Worcester," because it shows a very slight glaze on firing, still retaining much of the characteristic Worcester effect, is therefore much used for objects to be decorated for table service. Most china painters prefer to lay this ground very thin, though it is pretty in a variety of tones.

The ordinary matt white may be mixed with matt yellow and a touch of brown to produce the creamy tone of "ivory vellum," the Worcester ground most commonly used. Fascinating experiments can be made also by the mixture of other colors to tone the white.

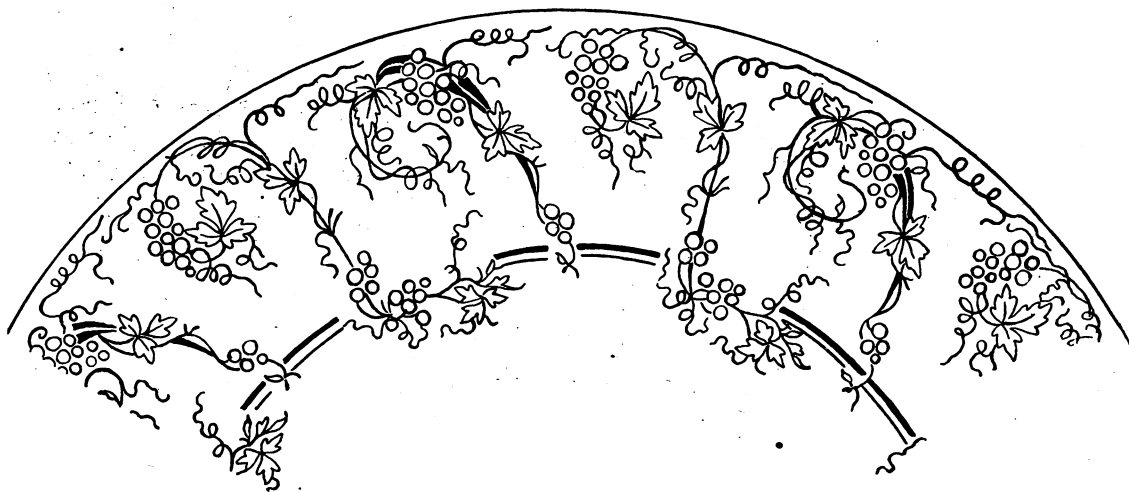
F. E. HALL.

THE group of Freisia, by Miss L. A. Fry, will make a suitable decoration for a rose jar or a chocolate pot. The coloring is white on any tinted ground. The flowers should be shaded with Chinese yellow in the lighter tones and brown green in the deeper. For the stamens use brown green pale; for the stems brown green; for the calyx brown green in the lower part of the flowers and buds, shading in pale yellow to white above and green into the calyx.

OLIVE TRAY DECORATION.

THIS design (see next page) will look well placed directly on the white of the china without background.

For the flowers use jonquil yellow put on in a flat wash, and yellow brown or rouge chair No. 1 can be used for the stamens; but for the latter color erase the yellow from the china wherever the red is to be used. Brown green can be used for stamens instead of the brown or red, if preferred. For the centres use moss green J and outline buds and flowers with green No. 7. The shadow touches may be done in brown green or in moss green,



BORDER FOR GILDING, THE GROUND OF THE PLATE TO BE TINTED.

or, again, in gold. The border decoration would look equally well carried out in green or in gold.

BONBON DISH DECORATION.

A TREATMENT in yellow or in red would be suitable for the bonbon dish illustrated on the next page. If yellow be preferred, take jonquil yellow for the berries put on in a flat wash; then outline them with brown green. The narrow line and dots on the edge of the dish can be done in yellow, then lined on both sides with the brown green. The dotted work can then be carried out in moss green J, and if somewhat darker touches are preferred around the berries, work in a little brown green. A clouding of moss green can be painted about half an inch deep around the inner edge of the dish. Paint the leaves on the handle in two or three shades of green, veining and outlining with the darkest shade. Moss green J and V and brown green may all be used; then outline with the latter color or with green No. 7. For a treatment in red use rouge chair No. 1, put on somewhat delicately, then outlined in the full strength of the color. The dotted work can be carried out in both red and gold. You can use the same red for the leaves on the handle, and for any decoration inside you may use either red or gold.

SUGGESTIONS FOR TABLE SERVICE.

To housekeepers possessed of the skill, taste and time to decorate their own china is given an added pleasure in entertaining friends at dinner or lunch parties. And now that our entertainers adopt the customs of our cousins over the water, and avoid the incongruity of serving meats and vegetables upon flowers and land-

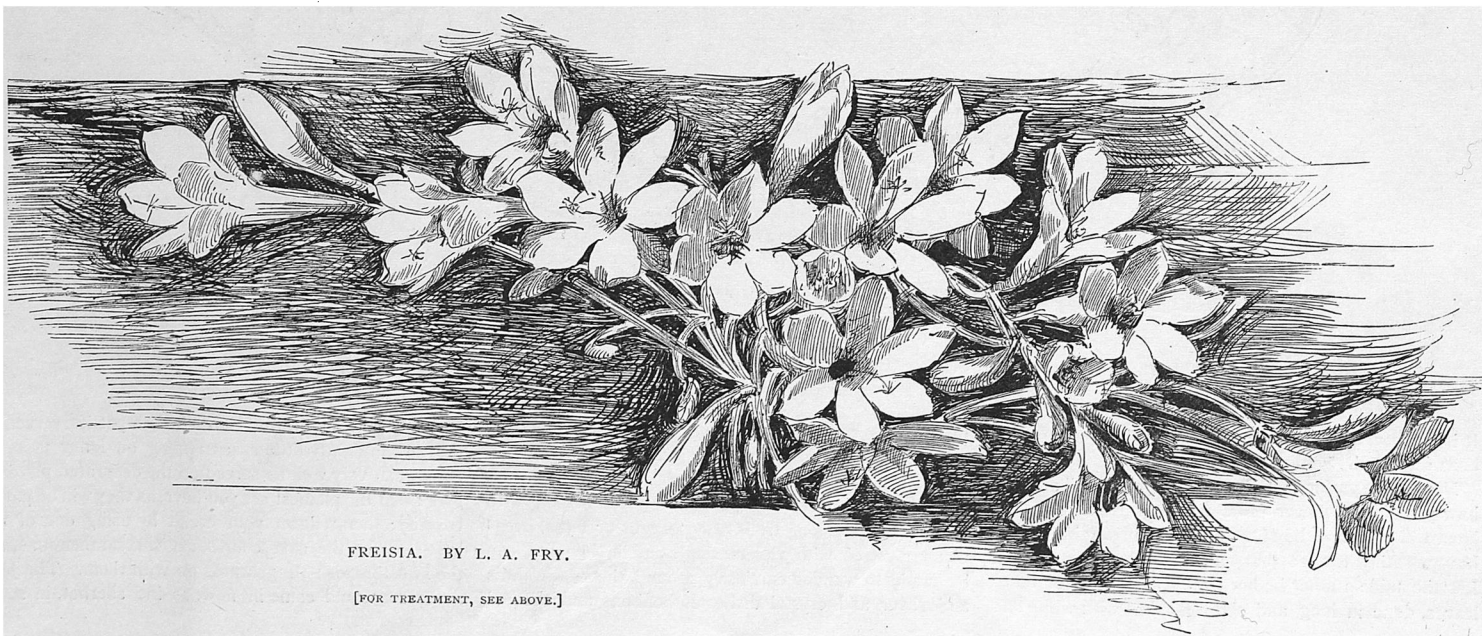
scapes, by using their choicely decorated wares as "serving plates" only, and serve the food on the regular family dinner service or on a plate with, at most, an elegant border, there is more encouragement to spend one's time and energies on work of this kind, which may with propriety be of the most elaborate description, provided it be really artistic and in good taste.

Any one can go to the caterer and florist and order her enter-

tainments served, but it is not to be expected that these good men can coin novelties for each customer, however fertile in expedients they may be. When the hostess aids them with her suggestions, however, they will readily take her ideas and carry them out in a way that gives an individuality to the entertainment, whatever it may be.

Not long ago one of our young matrons gave an elaborate luncheon, at which, with a complete change of plates for each, six courses out of the ten were served with china of her own decorating, which was in nowise put in the shade even by the Crown Derby and Dresden that alternated with it. The broad ribbons that tied the bunches of long-stemmed roses, with their buds and leaves, that lay beside each plate, and served as the name-cards, were also decorated by the same busy fingers. And this lady has had no exceptional advantages, merely good instruction, such as is to be had here at home, supplemented by energy and taste. She left a goodly array of charmingly decorated pieces in her mother's sideboard, and is now filling her own.

In this case, that portion of the service which was of home decoration included wild flowers, fish, birds, views (castles) and orchids; but those who have neither the skill nor the inclination for such varied subjects need feel no hesitation in undertaking to produce with flowers



FREISIA. BY L. A. FRY.

[FOR TREATMENT, SEE ABOVE.]

alone enough variety to avoid monotony. Keep plates in sets and try to give an individual character to each. With such flowers as roses, orchids, chrysanthemums, and many others, twelve or eighteen plates of each kind can easily be made quite different, and to help the difference in sets, give the roses a tinted ground, perhaps of celadon; the chrysanthemums, pale Chinese yellow; fill the orchids in with leaves and ferns in gray; make another set of spring wild flowers, which will run mostly in pale tints—white, pink, and blue; another of autumn flowers, orange and purple and scarlet, with plenty of gold; one of large garden flowers, morning-glories, tibiscus or poppies; one with small flowers grouped in the centre of the plate and a black or very dark chocolate ground; another, where every ground shall be of a different tint, with the flower either in contrast or of the same color; one of sea-weeds, of which there is no limit as to variety; one of butterflies in colors, with grasses in gold, using much raised gold; one in Japanese effects, large half conventionalized flowers, tinted delicately with soft pinks, blues and greens, outlined with raised gold and the background mottled with the same.

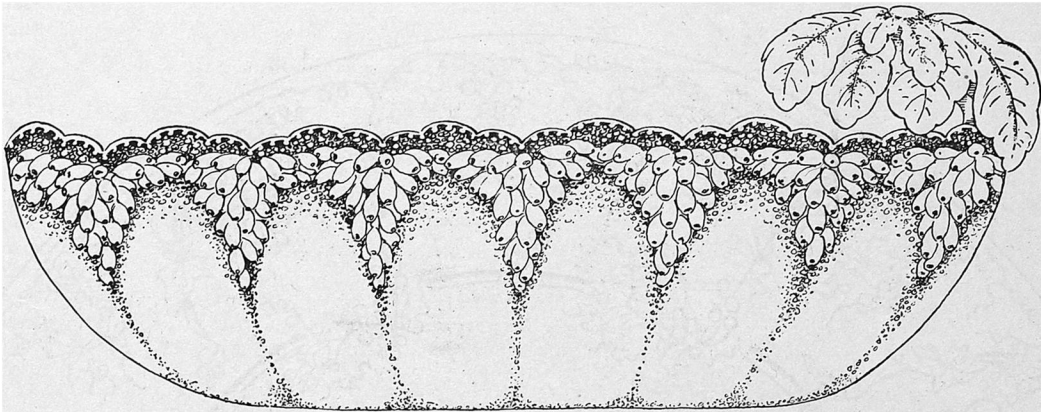
and outlined with gold thread, the finger-bowl doilies to match; or they might be of white Japanese silk painted very delicately with two or three violets, using tapestry colors only. Or the table-cloth may be of perfectly plain linen, with broad hemstitched hem, or a border of Mexican drawn work, and the table-runner, if square, bordered all around, but if long, across the ends only, with more elaborate work, the doilies to match. This is fas-

fruit. Then let there be placed at each cover a loose, tumbling bunch of the flowers, tied with white or daintily tinted ribbon, not the compact mass that suggests so much per hundred, but long and short stemmed ones, as if they had just been gathered and not arranged, and do not forget the tiny bunch, with a leaf of rose geranium, for the finger-bowl. Then lay the table with a set of violet plates, each with a different design and a very

handsome monogram. Turn the glass low and shade it and the candles with shades of a pale lavender, each shade having a little bunch or wreath of the flowers.

Your raw oysters will be served in shells of clear ice; why not lay these on a bed of cool green cresses, with the lemons cut into little baskets? The wild-flower set might follow here, and the bouillon cups, which will stand on the plate, might be of a plain tint, each one different, with gilded edge and handle. Of course a set of plates

with border only in some scroll design touched up with raised enamel or done in raised gold (they might even be jewelled), and cups to match would be more elegant, and such plates would be useful on many other occasions. Next will come the sea-weeds, for there will

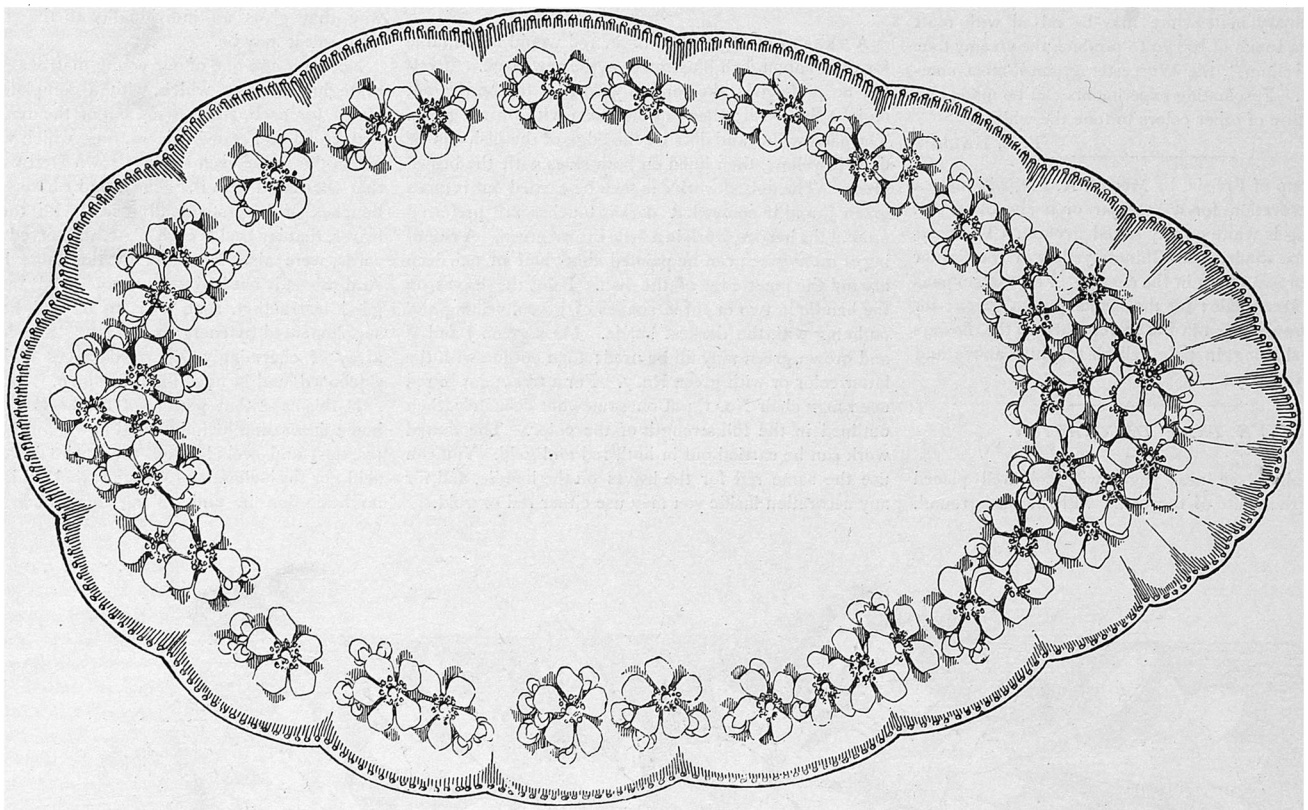


DECORATION FOR A BONBON DISH. BY I. B. S. N.

(FOR DIRECTIONS FOR TREATMENT, SEE PRECEDING PAGE.)

cinating work, easy to do, and may be done at home.

The flowers will of course be violets, a low, broad mass in the middle of the table, white and blue, with plenty of their own leaves, resting on maiden-hair ferns and good old-fashioned asparagus, which is now being



DECORATION FOR AN OLIVE TRAY. BY I. B. S. N.

(FOR DIRECTIONS FOR TREATMENT, SEE PRECEDING PAGE.)

It is not necessary to extend the list further; enough has been said to show what can be done.

Now suppose, for instance, a "violet lunch," and see how prettily the flower fancy may be carried out. The linen will of course be of the daintiest, preferably of that heavy, satiny texture that shows much plain surface. Let the table runner be bordered with maple or other leaves, done in long and short stitches with white silk

pressed into service. A fringe of lilies-of-the-valley between the violets and ferns would help greatly. If the silver soup tureen is not too high, it will come in well here, the gleam of silver through the green helping with fine effect, while long trails of asparagus or ferns, irregularly studded with violets, singly and in bunches, can be made to wander carelessly around the candelabras and silver and crystal dishes of bonbons and candied

be lobster in some form. The chicken patties, served as they are in dainty little cases resting on fancy mats of paper, can very well be served on the decorated plate, so give them the plainest set you have, as they will be partly covered; then redeem your credit by using one of the best sets for the next course, say chrysanthemums, for the sweetbreads; French peas go with them. The Japanese set would come in now, as the sherbet, in some

of the pretty ice-forms, in a crystal dish will make an effective group. Follow with the butterflies, for the birds come next. Then the orchids, before the paté de foie gras. And if the ice-cream should happen to take the form of pink and white roses, of course the rose set would be the only thing. There is yet a choice of several designs for the nuts and candy and fruit, but for the coffee in the drawing-room the violet will be in demand again, with a set of after-dinner coffee-cups to match. To carry out the idea perfectly, it would be very appropriate to have for the five courses that must be served on plain plates one set with the borders tinted a delicate mauve, with a gilded edge, and if a few violets and some grasses were added, so much the better. Two or three dozen of such plates would not cost very much either in money or labor, and would be very pretty for a breakfast service or five-o'clock tea en famille.

Now here is a table of ten courses, all of which could be managed by a clever amateur, and have variety enough not to appear "home-made," though, of course, it would add very much to the general effect to have some of the changes imported wares. Or if one were more ambitious, perhaps, for a dinner, fill the seaweed plates with broken ice and set the ice-shells of the raw oysters in it; then for some of the flowers substitute landscapes, fish, birds, game birds and animals, castles, small fruits and berries, and for the ice-cream, what could be better than snow scenes?

Think of a pansy table, with masses of color from yellow through all the tawny shades to purple, and what a gorgeous set of plates these royal flowers would make. If one preferred a different scheme of color, white and yellow might be used and the delicate lavender shades, the plates tinted Chinese yellow, with white and lavender flowers; or an arrangement of white and palest pink azaleas, the plates Royal Worcester ground, with pale pink flowers and gray green leaves and plenty of relief gold. For a white and gold set, lilies with brown leaves might be used for decoration, or perhaps daisies. English primroses would make a beautiful table; but there is no limit; nature's gifts are boundless.

Esthetically considered, flowers are by far the prettiest and most suitable dinner and lunch favors; they help the general scheme of decoration and are a burden to no one, even if the hostess goes to considerable expense, which is not always in good taste. Many of the so-called "favors" are anything but a favor to the guest; it is better to leave them for games and dances, where, if they are pretty in themselves or attractive by their very ugliness, they serve their purpose well. As it is necessary to have something in the way of a name-card, the ribbon that binds the flowers together very often serves this purpose—the name on one end and the date on the other. Very pretty, also, are the little rough-edged cards that come in many shapes, and that with a trifle of decoration, which should always be very dainty (no impressionist work here), might, either by a short quotation or the design used, or both, do their part to help to make one harmonious whole, and after the flowers have faded be a pleasant little reminder of hostess and friends.

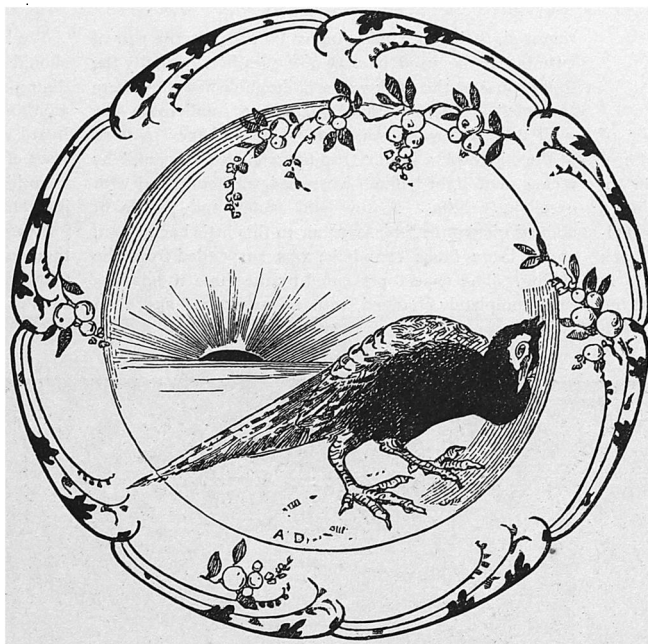
We would advise using generally a very plain plate. One known in the trade as "English" (a French ware, however) is a plain plaque shape, not expensive, can always be matched, and presents a wide, unbroken surface for decoration.

Go about your work systematically, decorating the more simple ones first, and we predict that the time will come when our young housewife will survey her closet of china with as much pride as did her grandmother the chest of linen spun and woven by her own hands.

C. E. BRADY.

PAINTING ANIMALS.

THE outline drawing of an animal should be done with the greatest care, as it is almost impossible to make corrections after the picture is laid in; it will be a saving of time, even to an expert, to transfer the



DECORATION FOR A GAME PLATE.

drawing to the china. Make it first on tracing paper in the usual manner; add a small quantity, say one-sixth part of spirits of turpentine to alcohol; throw a few drops on the china, spread it over the whole surface and let it dry. Use gray transfer paper; it will improve it if you rub off some of the lead with a wad of soft

color). Be careful to make the lines as delicate and few as possible.

Put in the landscape background entirely before the animals. The directions given last month apply here. Put in the animal with a flat tint, using plenty of gray; go over it lightly with a pad. White or very light parts must be taken out and softened with the finger or otherwise; but, further than this, pay no attention to the modelling. Set the work away until dry; then scrape carefully and model up with flat touches, being careful to preserve the lights and half tints, and to keep the outlines soft. Use plenty of gray No. 1. You can finish the landscape as much or as little as you like, as it is necessary to have two firings.

Having used considerable gray, do not be alarmed if the work comes back to you pretty well fired out. This is so much the better; it will be softer to work on. Rub down first carefully with a bit of emery cloth (or paper) No. 00, which can be bought at any hardware store. Give all over a coat of the local color; very little lavender—just enough to make the color spread well. If necessary even it down with a pad or the finger. Then, with a very fine pointed brush, finish, by modelling up the whole with fine hair-line strokes, slightly cross-hatched, but in one general direction, following the growth of the hair. Use color rather light at first, strengthening as the work proceeds. You will have to go over it many times. Keep the whole worked up alike; one part will dry while you do another, sufficiently to go over again without disturbing what is underneath. It will require considerable time and an almost inexhaustible stock of patience; but you will be rewarded in the end by the exceedingly soft hairy effect it is possible to get, especially in long-haired animals, as the fox, rabbit and dog. Take out a few light hairs with the scraper in the high lights, giving them a light touch of color if necessary. Keep the eye full and soft. Be careful to observe the reflected brown light, which is what makes the eye luminous. The white reflection you will take out at last with the scraper; this tool, indeed, plays almost as important a part as the brush, and is of the greatest assistance.

Chestnut and otter browns, browns 108 and 17, and yellow brown are all good. Shade white with black and a little sky blue or gray, working a few strokes of brown into the shadows to keep them warm. Keep all outlines soft.

Birds had better be finished at one sitting. Lay them in in flat tints, just strong enough for the high lights, making the brush-marks to fall in the direction of the feathers; shade up with flat touches, blending colors together slightly, and at last define with sharp lines a few feathers—just enough to give character.

Orange red shaded with red brown and violet of iron, yellow for mixing and silver yellow, deep blue green, the browns, light gray No. 1 and black are most needed.

C. DARBY.

SOME useful sprays for china decoration will be found on the page of Pansies and "Pussies," by Miss Charlotte A. Morton, in one of the supplement sheets this month. Such full directions were given last month for the treatment of pansies in mineral colors that it is not necessary to repeat them now. For the "pussies," shade the yellowish stems with brown, yellow brown and brown 108. The scale under the "pussy" is painted with capucine red shaded with brown No. 4 to 17. The younger "pussies" are very soft and downy; black and blue mixed to a gray will give the color, shaded with a little brown green. Where the "pussies" are old and the stamens are coming out, touches of mixing yellow will give the yellow tone needed. Similar pages of various flowers will follow this.



DECORATION FOR A GAME PLATE.

cloth. Secure the tracing and transfer papers in place—two spring clothes-pins clasp the edges at the top will answer the purpose very well. Go over the lines with a fine tracer and you get a faint gray line on the china, serving as a guide to the drawing, which you make with a fine sable brush and carmine (water-